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Magazine for 1908.<sup>1</sup> The author is Roger E. Fry, who became acquainted with Ryder's work when he came to New York as Curator of Paintings in this Museum.

While we blame the gods for denying us what we regard as our due proportion of creative talent, it is a tactical mistake to overlook a single one of those who have the authentic gift and who work scarcely regarded in our midst. The names of quite a number of American artists are known to most art lovers on this side of the Atlantic, but I believe comparatively few have ever heard of Ryder, and yet he appears to me to merit very serious attention. I do not know whether our European ignorance is our own fault or the fault of those American critics who ought to have made clear to us long ago what undeniable genius, what unmistakable inspiration, shine through the works of this artist. Nor is it worth while to consider whose the fault is. I believe that one has only to show his work . . . to convince those who have an open mind and a seeing eye of Ryder's definite achievement. It is the kind of achievement by which landscape art can justify itself, and the art of pure landscape assuredly often stands in need of justification. Ryder's genius is essentially akin to that of the lyric poet; it might arise almost at any moment, and in any circumstances; it does not belong particularly to its age or its place; one might almost say that it was independent of the artistic tradition it inherited. Certainly, its effects depend upon no slowly built-up knowledge of technique and construction, no inherited craftsmanship handed on from one generation to another. What Ryder has to say is so entirely personal, so immediately the fruit of his own peculiar humours, that he was bound to find for it a mode of expression equally peculiar and individual. Ryder, of course, belongs quite definitely to his age and, though not quite so obviously, to his country; but it is partly by virtue of this very

exaggeration of individualism in his art that he does so. So that it seems of little importance to explain, even if I were able to, his genesis and development. One accepts him merely as an isolated phenomenon, a delightful and unexpected freak of his stock. Still, it is impossible not to associate him almost immediately with one other American creator, namely, Edgar Allan Poe, nor to wonder whether similar circumstances, or a similar violence of reaction from them, have been at work in the formation of their kindred spirits.

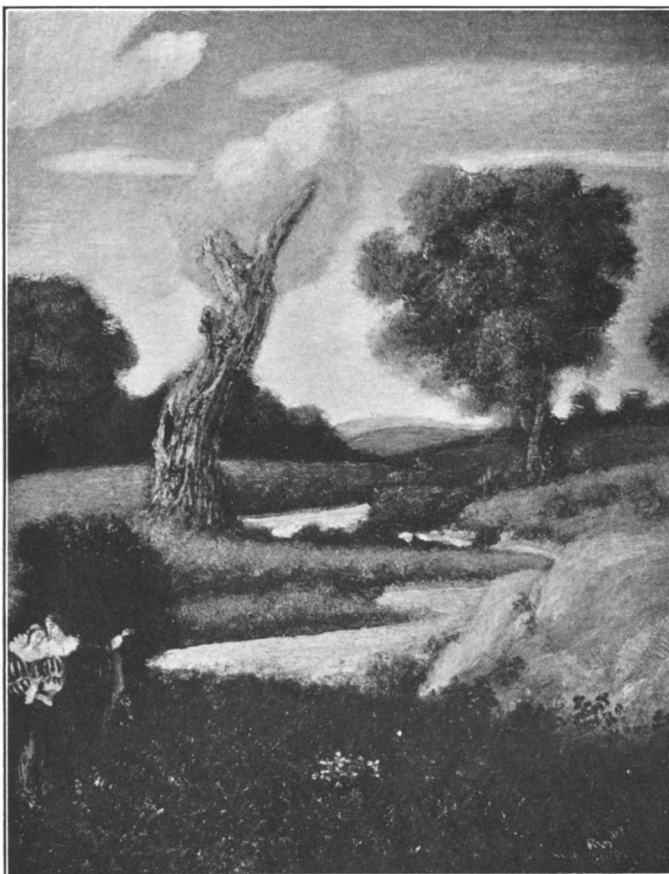
#### REPORT OF THE TRUSTEES FOR THE YEAR MCMXVII<sup>1</sup>

THE past year has been a memorable one in the history of the Museum. The support of its friends during this serious period, notwithstanding the demands made upon them in other directions, has been a source of encouragement as well as of strength.

The bequests of Isaac D. Fletcher and John Hoge, while increasing greatly the material well-being of the corporation, have afforded a special reason for gratitude through the peculiarly thoughtful consideration in their provisions. In no year has the Museum received, and it is doubtful if it ever can receive, a gift so important as that which has come from Mr. J. P. Morgan of the collections made by his father, the late J. Pierpont Morgan. In accepting these collections, the Trustees appointed a special committee to prepare a minute which should express to Mr. Morgan their appreciation of his gift together with a full and clear statement of the extent of the benefactions of himself and his father, directly and indirectly, to the Museum, to the end that their interest in and work for the Museum and the whole country be made apparent. They also manifested their strong desire that the Morgan name should be perpetu-

<sup>1</sup>An abridgment of the Annual Report of the Trustees for 1917, to give a few of the salient points. The report will be sent to all the members of the Museum, and to all others on application.

<sup>1</sup>Vol. XIII, pp. 63-64.



THE FOREST OF ARDEN  
BY ALBERT P. RYDER

ated in the Museum, by devoting the galleries in Wing F to the exhibition of gifts received from the late J. Pierpont Morgan and his son, under the designation of the Pierpont Morgan collections.

## MEMBERSHIP

The value of a strong membership, through its moral support, its encouragement, and its example, is fundamental in associations organized upon the plan of The Metropolitan Museum of Art, and the Trustees, ever mindful of this fact, take, therefore, especial pleasure in reporting the increase of the past year, which has been referred to from time to time in the BULLETIN, as continuing effectively the results of efforts to this end begun in 1916. Two thousand, five hundred and forty-six new members have been enrolled in the three classes paying annual dues; 12 new Fellows have been elected, 6 having qualified through gifts of money or objects of art; 4 Fellowships in Perpetuity have been transferred.

The loss in the annual membership through death, transfer, or resignation was 1,019, leaving the total number of paying members in these three classes at the end of the year 7,856, an increase of 1,527 over last year.

The Trustees take this opportunity to express their hearty thanks to all who have contributed to the support of the Museum through their membership. The amount of money received, \$79,985, together with what is received from the City, pay-day entrance fees, the sale of catalogues and photographs, etc., is devoted largely to the payment of current expenses.

## ATTENDANCE

In the last report, attention was called to the fact that the decrease in the number of visitors in 1916 was remarkably small, in view of the conditions incident to the war, when increased employment, increased demands upon sympathy and time, and, also, increased income in many directions, allowing other, more expensive forms of amusement, had drawn away many who otherwise would have visited

the Museum. The conditions adverse to a large attendance have increased during the past year, and it is, therefore, the more remarkable that the decrease from last year's figures should be so small as it is. The total attendance was 679,673, which is only 16,231 less than in 1916.

Of the whole number of visitors, 78,121 represent those who came to the Museum for lectures, classes, or study in one form or another, a figure which shows an increase over last year. This is a cause for real gratification.

## COST OF ADMINISTRATION

When the application of the money devoted to the administration of the Museum is considered—heating, lighting, salaries, care of the building and collections, repairs, installation, and all of the other items which go to the upkeep of such an institution—the amount necessary for the purpose may be better understood, and the present inadequacy of the amount available better appreciated. The cost of administration this year was \$481,772.07. The amount applicable for the payment of these pressing necessities was \$322,329.22, of which \$200,000 was contributed by the City, \$7,166 was received from admission fees on pay-days, \$14,175.17 from the sale of catalogues and photographs, \$74,995 from membership, and \$25,993.05 from the General and Special Endowment Funds, leaving a deficit at the end of the year of \$159,442.85, which was paid by the Trustees out of other sources including private contributions.

This condition of expenses greater than income will continue to exist in the future unless the income from the endowment funds, now amounting to \$25,993.05, should be increased by gifts commensurate with the demands upon it or unless the amount received from the City annually be increased in proportion to the increased expense through continued growth.

It may be said with certainty that the Museum's usefulness to the City will continue to increase year by year, as a source of recreation for the people, as an indispensable adjunct to the schools, and, more particularly after the war is over,

as a mine of greatest value to those who control our industries and our commerce. For such reasons are the Trustees justified in their hope of continued financial aid in the prosecution of their work.

## ACCESSIONS

The acquisitions of objects of art, from all sources, have been 23,675, divided as follows: by bequest 387, by gift 19,660, which includes the number of objects in Mr. Morgan's gift, by purchase 3,628.

It should be noted that American art has been well represented: 16 paintings and 1 piece of sculpture by American artists have been received by bequest and gift, while 12 paintings and 6 pieces of sculpture by Americans have been purchased.

The gifts of the many generous donors have been recorded in the BULLETIN at the time of their receipt, many of them in special articles, but the Trustees desire to take this occasion to renew the expression of their thanks to all those who have thus contributed to the collections, and they do so in this year of many demands upon sympathy and generosity, with especial appreciation of the thoughtfulness involved.

Mention has already been made of J. P. Morgan's princely gift, and special mention should be made, also, of the gift of a flounce of point de France lace from Mrs. William P. Douglas; of a collection of engravings from Paul J. Sachs; of a figure of a hippopotamus of Egyptian faience, from Edward S. Harkness; a collection of 217 pieces of Mexican majolica from Mrs. Robert W. de Forest; and a shrine of an Indian Jain temple, from Robert W. de Forest and his brother, Lockwood de Forest.

The present market conditions have affected the purchase of objects of art, especially in Europe, as they have the purchase of other objects, and it is not surprising, therefore, that the year's

acquisitions through this source have been fewer and generally less important than in previous years.

Additions to the collection of Egyptian art have been numerous, although for obvious reasons the objects bought are being held in Cairo until the war ends. Several important purchases have been made in Europe for the collections of classical art, but these, also, have been retained until a safer time for shipment.

## LOANS

To the friends who have shared their collections with the public through generous loans to the Museum, the Trustees express their thanks. In this way 1,077 objects have been received and have been exhibited in the departments as follows: Egyptian art, 3; classical art, 15; arms and armor, 75; paintings and drawings, 59; ceramics, 119; crystals, jades, etc., 1; ivories, 1; manuscripts, 1; miniatures, 6; metalwork, 74; musical instruments, 1; sculpture, 20; textiles, 19; laces, 1; woodwork and furniture, 47; prints, 635.

## CONCLUSION

Thus the Museum year just ended has been full of growth, through the interest and generosity of its friends—members, givers, and lenders—and through the exercise of opportunities for service to seekers after pleasure, students, and workers in the arts. It has been full of promise for the future also. Through the gift of Mr. Morgan of the collections of his father, and the bequests of Mr. Fletcher and Mr. Hoge, added to those of benefactors of earlier years, there is placed at the disposition of the Trustees a stupendous power which can be measured only by the ability of present and future generations to use it. The fostering encouragement of this use becomes at once the greatest duty and the greatest opportunity of the Trustees.